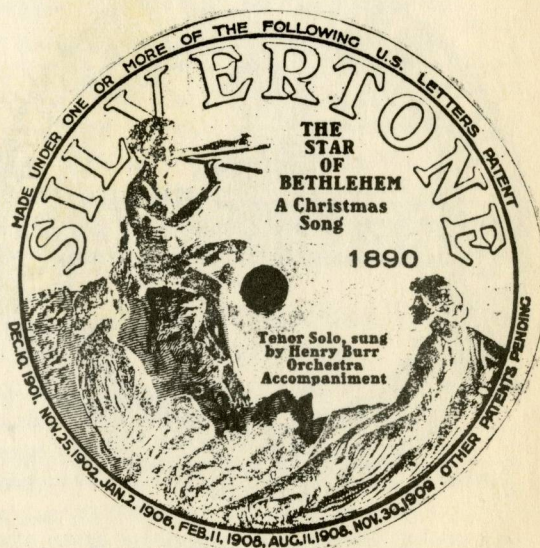
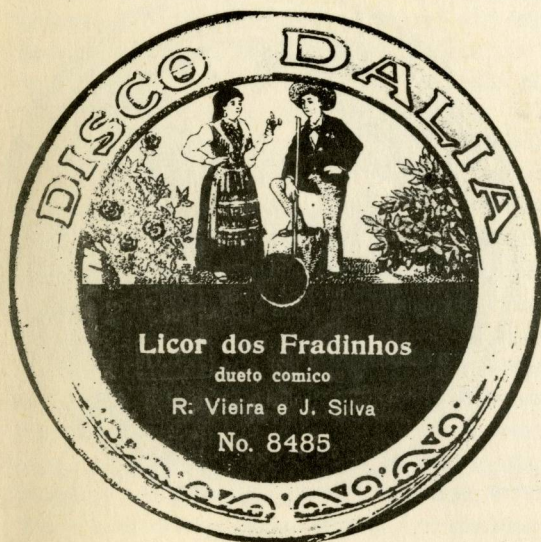




No.33 OCTOBER

1966





HISTORICALLY INTERESTING
HIGH QUALITY EXPONENTIAL-HORN GRAMOPHONES

by David McCallum

There is a certain vagueness and great lack of accurate information concerning the high quality gramophones placed on the market, particularly in Britain, soon after the advent of the electrically recorded gramophone record in 1925. The improved fidelity to be found on the new records could not be realised with gramophones designed with the older acoustically recorded disc in mind, and on such machines the modern records could even sound inferior to their predecessors.

When a practicable electrical recording system was evolved, the engineers responsible for its development laid down the conditions necessary for the correct reproduction of the new records. From the theories of J.P. Maxfield and H.C. Harrison of the Western Electric Co., pioneers of electrical recording; and of Clinton R. Hanna and Joseph Slepian and their conclusions on designs for horns for loudspeaker reproduction, the majority of subsequent developments were based. The design of a complete acoustic sound reproduction chain is complex and involves numerous theories pertaining to its constituent parts, and there are thus many more contributors than the four men mentioned above. However, it is beyond the scope of this article to include tribute to all concerned, even though their contributions have been of the utmost importance.

When exponential-horns are mentioned, the makers whose names immediately spring to mind are E.M.G. Handmade Gramophones and Expert Gramophones. Before dealing with these names, we must remember that the "re-entrant" horn gramophone made by the Gramophone Co. in 1927 as model 163, with its larger version, model 404 in Britain, and the corresponding Orthophonic Victrolas in America are all exponential-horn machines, and thus appear to have been offered for sale earlier than the more specialised makes. The design of the "re-entrant" machines follows the example of Maxfield and Harrison very closely; it should be remembered that at this time, with the exception of Edison Bell in Britain, all commercial electrical recording was made under license to the Western Electric Company, which held world patents over the process involved. Known more commonly as the "Westrex" process, both H.M.V. and Columbia seem to have used it until about 1932, when non-patent-infringing systems of their own appear to have rendered the "Westrex" system obsolete. It was natural, therefore, to adopt the "Westrex" reproducing techniques for what amounted to (with minor differences) "Westrex" recordings.

E.M.G. Handmade Gramophones Ltd. appear to have taken their name from Mr. E.M. Ginn, their co-designer. The business exists today, building high quality electrical gramophones, often to order, and is in the hands of the other co-designer, Mr. Davey. It appears also, that before 1929 the partners had separated, Mr. Davey retaining the name of the original company, and E.M. Ginn marketing his altered and "improved" gramophone as the "Expert". This company, Expert Handmade Gramophones, also continues today and is well-known for the miniature thorn moving coil pickups sold for reproduction of early records.

Then there is the Meltrope "Cascade", (fig. 1.), built by Selecta Gramophones Ltd, by far the rarest of the exponential-horn machines, and reputedly the best. I have had no

opportunity to hear one, or even closely examine one. I understand they were remarkable in that the straight horn and tone arm is in one piece, and instead of being pivoted in order to swing across the record, the entire assembly floats in a bath of mercury! This idea was awarded the British patent number 177215, to Mr. C. Balmain. It is not known to what extent Mr. Balmain was involved with the Selecta Company, if at all. The story goes that Sir (then Mr) Compton Mackenzie, editor of "The Gramophone", was greatly in favour of this type of machine, circa 1929. The Balmain type of gramophone is illustrated in figure 2.

These are all highly developed machines, and in order to appreciate their finer points it is necessary to delve deeper into the theory of gramophones. I have decided that as these are not "trial and error" attempts at gramophone design, technical discussion cannot be avoided as it is only possible to fully understand and appreciate these machines with a certain amount of technical knowledge behind one. I have thus attempted to explain salient points necessary to the further discussion of these machines, and where necessary have included simplified examples of design procedures adopted by the makers. Full details of design of acoustic systems will be found in the books listed in the bibliography at the end.

The science of mechanics is much older than that of electricity and consequently the majority of its theoretical problems are capable of solution. In the early days of electrical engineering, problems were therefore often translated into mechanical terms for solution, and subsequently retranslated into their own terms. Great advances in electrical engineering reversed this state of affairs, so we see that Lord Rayleigh used electrical analogies to solve certain acoustic problems, and in the design of acoustic systems for gramophones, electrical-type calculations were used for the determination of the mechanical quantities required.

As to what was required, it becomes necessary to look at the graph (figure 3) which shows the frequencies which were then (1926) being engraved on records. The vertical axis is calibrated in decibels, the recognised unit of sound power. Note that a decrease in level of 3dB indicates a reduction in power of 50%. Curve A shows a typical response curve as recorded by the old acoustic method, the useful part only being shown. At the bass end, the line begins at about 220 cycles per second, middle C being 256 c/s. The response proceeds through two resonances, or 'peaks', at about 450 c/s, and severely at 1500 c/s., whereupon it tails off steeply until valueless at about 4000 c/s. Gramophones prior to about 1920 had roughly similar characteristics, the result often being doubly-bad quality the faults being additive! This gives one food for thought - and shows how tremendously insensitive the human ear is to relatively enormous distortions, particularly of this kind.

Curve B, on the other hand, is a vast improvement, the sound level remaining reasonably constant from 200 to 5000 c/s. This enables the fundamental tones of most musical instruments and the human voice to be heard, whereas before only the upper harmonics could have been reproduced. This is not as serious as it would appear, as the human ear seems capable of synthesising lower missing tones, as long as its harmonics are largely intact.

If we now assume that post-1925 records have a characteristic similar to curve B, the gramophone, to do them justice, should equally reproduce these frequencies, with absence

of 'peaks' and 'troughs' in its response. An emphasis at around 100 c/s might also be an advantage, as this would boost the somewhat diminished recorded level in this region.

Periodically we turn to the "wave filter" theory, invented by Dr. G.A. Campbell of the Bell Telephone Laboratories. Wave filters are often of three kinds, "high pass", those that allow high frequencies to pass but will attenuate low frequencies, "low pass", which are the reverse and "band pass", i.e. those which will allow a band, or block of frequencies to pass, but will attenuate on either side of it. We could thus aim at the production of a band pass filter, effective over the range from 50 to 5000 c/s. An indication as to how this might be done as follows.

Mechanical terms have their electrical equivalents, thus compliance (cm/dyne) is analogous to capacity (farads), or velocity (cm/sec) is analogous to current (amperes), etc. However, while in electricity it is possible to have capacity, accompanied by negligible inductance and/or resistance, mechanically it is impossible to have compliance, that is "spring" without mass. Therefore our mechanical components are imperfect and must be allowed for.

Figure 4 is a drawing of a basic soundbox, without the stylus-bar. For the sake of simplicity, we will not consider the added complication of the means of setting the diaphragm in motion, suffice it to say that the problem could be solved by the use of the same principles. The diaphragm has an effective mass (weight) measured in grams, equivalent to the series inductance L_1 measured in Henries, in the corresponding electrical diagrams. The flexible mounting of the diaphragm called C_1 , measured in (centimetres/dynes) is equivalent to the series capacitor C_1 , C_2 is mechanically the compliance of the partially trapped air in the chamber behind the diaphragm, and is equivalent to the shunt capacitor C_2 , and the transformer is the ratio in the soundbox between the area of air in a plane behind the diaphragm, i.e. in the air chamber, and the area of air in the horn throat. The secondary of the transformer is connected to a pure impedance, called Z_1 , which in the gramophone would be the exponential-horn.

It can thus be seen that the horn is an integral part of the soundbox, and for optimum results the two must always be considered as one unit. Why an "exponential-horn"? What is an exponential-horn?

If the diaphragm were set into motion in free air, it would exhibit resonances, or effectively, great sensibility to certain tones and not to others. Where these occurred would be governed by the mechanics of the diaphragm itself, its size, its weight and its stiffness. "Loading" it with a horn will cause the maximum energy to be extracted from the diaphragm, that is, give it work to do. A correctly designed horn will increase the efficiency of the device, increase the volume obtainable, tend to damp out the unwanted resonances in the diaphragm and depending on its dimensions, enable particularly bass notes to be reproduced down to a certain limit.

We require three things from a horn. We have decided that we wish to reproduce sounds from 50 c/s to 5000 c/s. It is therefore desirable that our horn should be able to load the diaphragm at least down to 50 c/s, and up to 5000 c/s, with a minimum of peaks and troughs. Now in any tube, or horn, the only sound frequencies which are radiated without being at least partially reflected back into it from the mouth, are those of higher frequency whose wavelength is small compared with the mouth diameter. This sounds complicated, but is

very important. Reflections down the tube or horn will produce resonances and in a severe case the only low notes to be heard will be those corresponding to the resonances of the tube, in other words, we have made an organ pipe!

This is totally useless for gramophone reproduction, so the desirability of large size becomes apparent. The second requirement is that the horn should be narrow at one end to correspond with the outlet from the soundbox. Finally, the rate of taper of the horn must be carefully chosen, as the low frequency cut-off, that is point at which loading ceases, is governed in logarithmic, or exponential horns, by that rate of taper.

A horn is a tapered conduit, connecting the diaphragm to the surrounding air at the horn mouth. Almost any rate of taper will give an improved result over the unloaded diaphragm, but the ideal rate, as mentioned previously, is one when the area at the mouth in a manner that ensures smooth power transfer, with an absence of reflection. The electrical analogy now is that of a number of transformers connected in series with each other, with appropriate ratios. Hence to couple the cross-sectional area of the horn's impedance, to the next cross-sectional area impedance, we require a ratio $\sqrt{Z \text{ area}_1 / Z \text{ area}_2}$ and so on. A horn satisfying this continual impedance match between adjacent areas follows an exponential law, and expands in a logarithmic fashion $A_L = A_0 e^{KL}$ where $e = 2.718$, A_L is any point L inches from the throat A_0 , and K the taper-constant.

In the adjacent graph (figure 5), the response of an exponential horn with infinite mouth size is shown. In this horn the loading is practically constant for a long range until it drops away very sharply, the point at which this happens would be made to be below that of the lowest frequency to be reproduced, e.g. 50 c/s. In a practical case the mouth is of finite size, and the reflections from the mouth indeed take place, at finite intervals, and produce the "ripples" in curve B, which applies to a horn with a 40-inch opening and a one-inch mouth.

The next graph (figure 6) is reproduced only for the sake of curiosity, and shows the relatively poor loading of low frequencies provided by a conical horn of similar dimensions to an exponential horn.

Note that it is only the rate of expansion that is important, the horn can be round, square or any other shape, provided the successive areas of the horn comply with the exponential expansion.

At this stage it is necessary to notice a development, first brought to my ears by Mr. Davey of E.M.G., called the "Percy Wilson Horn" - Mr. Wilson himself seems modest, and anonymously advances the suggestion for a certain modification to the rate of taper in his book, "Modern Gramophones & Electrical Reproducers", written in conjunction with G.W. Webb. Apparently the E.M.G. MkIV gramophone, as displayed in the Science Museum, South Kensington, employs a modified horn based on Mr. Wilson's theories.

That machine has a relatively short horn, but Mr. Wilson's shows that a true exponential horn, starting with a $\frac{1}{2}$ -inch radius throat will have expanded to a radius of 36.46 inches at a distance of 168 inches from the throat, whereas his modified formula requires a radius of only 34 inches at the same distance, both horns responding down to 64 c/s. In either case one would need a very wide door to get one of these set up at home!

Any bending or "folding", as it is called, of a horn, has deleterious effects on its

collectors will be well aware of the superior qualities of even a poorly designed open-horn machine, to a probably slightly better designed folded horn type. Nevertheless, to reproduce bass frequencies, the size of an unfolded horn make it quite prohibitive in domestic surroundings. This led to some very skilful attempts at folding and apart from the Meltrope "Cascade" with its straight, but relatively short horn, all gramophones have had their horns more or less folded. As the tone arm is part of the horn, with standard forms of design it is inevitable that some bending must take place.

We assume that the wave-front of a sound travels down a horn or conduit, at right angles to its walls. Thus in a horn, the wave front becomes "bowed" as shown in figure 7. A folded horn cannot be symmetrical about its centre line, which must thus result in a "tilting" of the wave-front. Thus in the H.M.V. re-entrant horn, a sophisticated arrangement is employed, where the horn is split into two parts, each curving in opposite directions, and finally re-combining, when it is assumed that the wave-front will regain its desired shape. (figure 8). The Columbia "Bifurigated" horn, and the more advanced Percy Wilson "bifurigated horn". These horns all follow a more or less exponential pattern. (figure 9). Folded horns of weird and wonderful design are shown in quantity in Harry A Gaydon's book "The art and science of the gramophone", 1926. Art of a rudimentary kind there is in plenty, but of science, one is tempted to say almost nothing. Many of the ideas are extremely quaint, and for its time, the book is hopelessly out-of-date.

A large horn of exponential type, folded with reflecting plates at each bend so as to reduce cross-reflections within the horn is shown as figure 10 and called the Columbia Plane-Reflex horn. Another horn of more modest dimension also from Columbia is shown, (figure 11), the Columbia Bifurigated horn. This was incorporated in machines offering record storage space where the rest of the horn might advantageously have been! For comparison Percy Wilson's sophisticated Bifurigated-horn design is shown, figure 12, and also the outline of a five-foot straight exponential horn, (figure 9), which can be compared with the rate of taper shown in other horns. This is similar to the Meltrope type.

E.M.G. gramophones were nominally made in ten types, or "marks". This does not appear to be so. I understand from Mr. Davey that Mk I, II, III were experimental. Mark IV with the small horn was available only for a short time, probably 1925-26, with the P. Wilson type horn. It is assumed that the Davey-Ginn separation now occurred, and E.M.G. marketed the Mark X gramophone (figure 13), with its smaller version, the Mark IX (figure 14). The Mark IX was supplied with a type "A" horn, 1 foot 6 inches, which was the smallest size. Mark X gramophones were supplied with either "B" (normal) or "C" (oversize) to special order. The "B" has a mouth which will pass through an average English doorway (2 feet 6 inches). Very sound reasoning! The "C" type was presumably sold to those with mansions. The "B" and "C" should therefore be interchangeable, the rate of taper of the tone-arm and conduit being suitable for both. The "A" type should not be employed on a Mark X, or a "B" on a Mark IX, otherwise unevenness in response will result. In the latter case, due to the heaviness of the horn, the whole machine is apt to tip over. The socket where the conduit joins to the horn is standard for Mark IX and Mark X gramophones. The lower part of the horn is made of metal, usually brass, and greatly contributes to the physical weight.

of the gramophone. The final flare is made of Papier Maché made from old London telephone directories. The horns come with a fairly smooth finish, often painted cream, or else are covered with a paper looking like imitation shark-skin, but is dark brown. They have a coating of gloss-paint or varnish inside to prevent absorption of the upper frequencies.

E.M.Ginn, when he formed the "Expert" Handmade Gramophone Ltd. with premises at 55, Rathbone Place, London, W.1, broke away from certain features of the E.M.G. machine. Advertisements bearing the slogan ". . 'tis a consummation devoutly to be wish'd" ostentatiously appeared in the better trade-journals, together with an illustration of the Senior Expert, on the market at least as early as 1929. The 'cygnet' shape of horn on the E.M.G. had disappeared (one extra bend eliminated) and replaced by an "L" shaped type. To compensate for the reduction in length caused by the removal of the curve, the tone-arm was mounted along the front of the cabinet, enabling a conduit of much greater length to be used, bringing the total length back to something approaching its former value. The horn shape is also a modification of the pure exponential type, presumably according to a theory of Ginn's.

A "Junior Expert", equivalent to E.M.G.'s Mark IX was introduced. Both Expert machines are considerably smaller than the E.M.G. types, and are, in the writer's estimation, considerably better to listen to. At one stage, I disposed of a Mk. XB E.M.G., and replaced it by a Junior Expert, with greatly improved results, on acoustically recorded discs. The Expert with its smaller horn could not reproduce bass notes as well as the large E.M.G., but for overall clarity, crispness and reduced playing weight, the Expert was much ahead of its competitor. The Senior Expert, however, is in every way comparable with the E.M.G. on orchestral records.

When considering the H.M.V. (Victor) models 163 and 404, it is interesting to see how they compare with an earlier H.M.V. machines, circa 1912. This may be thought of as being a Senior Monarch, the 1928 curve being that of a 404. Remember that 3 db is a change of 50% in power, and you will see that results were very far from perfect. It should not be concluded that the E.M.G. and Expert machines would show themselves to be much better, except perhaps in some extension of response at the bass end of the scale. (Figure 16)

The H.M.V. 5, 5a, 5b soundboxes (figure 17) are of interesting design, and are unnecessarily harshly treated by Read and Welch in "From Tinfoil to Stereo" - their comparisons between Edison's disc reproducer and a model 5 soundbox not being valid because they are not designed to do the same job. The points of particular interest are the large number of components: the stylus, stylus-bar, spider type connection to the diaphragm, the specially corrugated diaphragm and the perforated "stopper" in the horn mouth, providing an accurate transformation ratio between the air chamber and the horn. This large number of effective components is equivalent electrically to a large number of elements in the band-pass filter, which could tend to produce a more even response. A largely air-tight coupling is provided from diaphragm to horn mouth.

Note that the form of the corrugations in the diaphragm is such that it is extremely stiff in the centre, while flexible near its edges. This enables it to move, all other things being equal (they are not) as a piston, without bending. It is not precisely known by anyone I have asked what the differences are between models 5, 5a, 5b. Possibly it is in the dimensions of the components, in order to modify the frequency characteristic.

that an alteration might have been made is logical, in view of the treble register found on records made by A.D. Blumlein's process, adopted by E.M.I. in 1934, and previously by the Columbia Graphophone Company, whose employee Blumlein had been before the amalgamation. Any light thrown on this matter would be enthusiastically received.

E.M.G. soundboxes are of four types, one of which I have never seen, neither have I any description of it. The earliest ones sold were actually re-built G. & T. Co! "Exhibition" soundboxes, with improved stylus bar bearings, and an aluminium diaphragm replacing the mica one. These are occasionally found with E.M.G. or 'Expert' engraved on them. Next is a light-type, completely open-fronted, provided for use with the Mk. IX machine, (figure 18) and finally the large type with a tri-spoked guard across the diaphragm. The diaphragms are smooth except for corrugations near the centre, which means that the soundbox should operate in a different way than the H.M.V. In the E.M.G. and Expert types, the flexibility near the centre causes the centre only to vibrate when driven at high frequencies, but more and more of it to vibrate as the frequency decreases. This 'decoupling' as it is called, is the same principle with that used in numerous highly successful modern loudspeakers examples of which are provided by Lowther in England and certain Electro-Voice models in America.

The stylus arm rocks on knife edges, unlike the pivoted H.M.V. and is held in place by adjustable springs, two on the small model and four on the large. (figure 19) It is possible, but inadvisable to 'tune' the soundbox by means of these, i.e. to some extent alter the frequency characteristic.

In both the Expert and E.M.G. types, the outer rim of the soundbox does not attach directly to the back plate. It is held, by screws passing through rubber grommets, against the rear rubber diaphragm gasket. This produces certain flexibility between the tone-arm and diaphragm, in addition to the flexibility provided by the compressed-rubber washer employed in connecting the soundbox to the arm. This, electrically, appears as a capacitor and inductor in shunt with the horn impedance. Initially this would seem undesirable, however, this 'tuned circuit' can be made to resonate at about 90 c/s, thus producing a boost in the response where it is most needed, where the record's bass response is tailing off. Unless carefully adjusted, this can produce an unwanted "muddiness" in reproduction, and may be the reason for the improved clarity of the "Expert" machine. Both this type of mounting, and that of the stylus bar is shown.

The 'Meltrope' Mk III soundbox (figure 21) is not tunable. It is not an impressive looking device at all, but its performance is considered to be in the highest class. A diagram shows the way that the stylus-bar is mounted (figure 19), the only unusual feature. The front cover forms the recovery spring, the stylus bar itself being clamped between four ball bearings. I have no details of any other Meltrope type.

There are many gaps in this information, but it is sincerely hoped that those having the information will communicate it to Society Members through the medium of the 'HILLDALE NEWS', so that eventually a complete picture might emerge. Particularly wanted from owners of machines are accurate horn dimensions, tone arm lengths, and unusual features.

No mention has been made of cabinet work, as this varies enormously, many gramophones having been built to order. Equally, electric or spring motors of various makes and qualities are to be found. I once saw an E.M.G. machine with what must have been one of the

earliest synchronous motors sold; it ha required a 'swing' to start it.

Finally, I do not require an exponential horn gramophone myself. I have owned them and have parted with them. Apart for picturesque qualities, they are, I am firmly convinced completely incomparable with electrical reproducers of modern design that have been developed to play early records.

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While I have received no permission to reproduce diagrams drawn from the above books, I am sure that their authors would be pleased to allow us, in this non-economic venture, to make use of their work to the furtherance of knowledge of the history of the industry. I hope that Members will be stimulated to read these books, if they have not done so already.

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COUNTER - COUNTER - TENORS

by Edward Murray-Harvey

At the office where I work there used to be a lady who sang tenor in the choir. Her name was Freda. At an important function the choir was invited to sing a selection from its repertoire, and the names of the individual members were to be printed in the programme of the event. The names were sent to the printer whose compositor, seeing the name Freda among the tenors assumed it to be a misprint, and altered it to Fred. And Fred it was in the programme. After which, as you can imagine, she was always known as Fred.

This fate does not seem to have overtaken Miss Ruby Helder, who recorded for the Gramophone Company. My record of her singing "Mountain Lovers (number 03249) certainly sounds like a tenor. The label clearly states "TENOR with piano". But it also states just as clearly "Miss Ruby Helder". I wonder if she was a Suffragette?

Incidentally, it was the fashion in the 19th. Century for female actresses to play Hamlet. It is said that Sarah Bernhardt scored a great success in the role. (Did she ever make a recording of the soliloquy?) Doubtless she never played in Norwich, but if I ever find an eighty-year-old printed programme of the Theatre Royal, Norwich, for "Hamlet" with the title-role played by SAM Bernhardt, I shall draw my own conclusions!!

* * * * *

HENDRIJK'S CORNER

Question: What is the difference between a simple Dutchman & a phonograph cylinder?

Answer: One is a silly Hollander and the other is a hollow cylinder.

enlan

orit

London, N.22

Dear Mr. Bayly,

With regard to the query of Mr. B. Lister in the August HILLDALE NEWS, I hope that the following notes may be of interest to Members.

Charles Robey Ltd. was a mail-order firm which flourished between the Wars, and advertised extensively in the popular magazines and Sunday newspapers. Another firm was Mead Gramophones of Birmingham, who advertised "Direct from factory at wholesale prices". A horn model being £1- 17s. 6d or 2s. 6d. weekly, an internal horn table model 1s. 9d. weekly, a floor cabinet upright in mahogany finish £6 - 19s- 6d. or 4s. 6d. weekly. I quote these prices from a model of 1924. A few years later saw the decline in popularity of the horn gramophone and many could be seen in the pawnbrokers' windows as unredeemed pledges. A writer has declared that machines were put in on Monday and taken out for the weekend, to be returned again to the Monday morning queue, when an impromptu concert would be held on the kerb-side. There were also about this time some "gimmicks" which could be placed on the revolving turntable. These included the dancing or waltzing dolls; and various parlour games, such as the Roulette game which Mead's offered free to each purchaser of a gramophone together with a quantity of records and needles.

Another firm which I must not omit, from this period, was "RIFANOPHONE" whose trade-mark was an elephant on a turntable. From an address at Old Street, London, they issued a catalogue offering anything that the gramophile could possibly require, a feature in the later years of the 1930's being 'do-it-yourself' kits to make up at home the floor model Console machines which were becoming popular, soon to be ousted by the Radiogram.

With my best wishes, (

O.W. Waite. *

* * * * *

Holland.

Dear Mr. Bayly,

To throw some light upon the query posed by Mr. Lister in the August issue of HILLDALE NEWS, the symbol upon the motor is that of the Thorens Company of Switzerland. I imagine that Messrs Robey's purchased motors in bulk and then added the other parts in England. Or, it might have been that a jobber made the complete gramophones for Messrs Robey's, using the Thorens motor. While it was probably too late, for this machine, I have always associated the name 'Premier' with the old Clarion cylinder company. Could that Company existed in some form to have made the soundbox? Or, in this case, did the 'Premier' merely signify the claim 'first-class'?

Sincerely,

F. Jansen.

Editor's note. Both our Printer of our covers and Mr. M. Henstock of Nottingham recall Robey's as a vendor of bicycles and other mail-order goods. Mr. Henstock also possesses a gramophone similar to Mr. Lister.

by W. Keessen

Most collectors of 'disc' records have some which they keep only for the unusual labels. I doubt if there will be many collectors interested solely in the 'labels'. For several years I had been interested very much in the history of the record and the manufacturers. A friend suggested that I should collect 'labels' and initiated this by giving me several fine examples. When I started, some three years ago, I did not realise that there had been so many makes. Although the area of my interest is confined to the period of Edison and "macro groove" records (to introduce a term in contrast with microgroove), I found that I have to reckon with some thousands of makes.

My collection of about 1200 discs now comprises approximately 600 makes from nearly all countries of the world, varying in size from 5.4 " (Edison Bell) to 20" (Pathe').

I collect the discs in their full size because I think this historically more correct - for imagine what confusion might occur if I separated the labels from the discs (over details of sizes, thickness, weight, etc.) What would one do if one required only the 'label' of an etched disc? Thereby my interest comprises the several types of discs, such as lateral and vertical cut ones, flexible discs, etc.

Among the rarities in my collection are: a ten-inch single-sided Climax Record, launched in 1900 by Eldridge Johnson (Consolidated Talking Machine Co.) as a result of one of the numerous patent lawsuits with Frank Seaman (Zonophone) and a record containing the speech on 11th. December, 1936 by H.M. King Edward VIII on the occasion of his abdication, issued by the Empire Recording Institute in London in a limited edition.

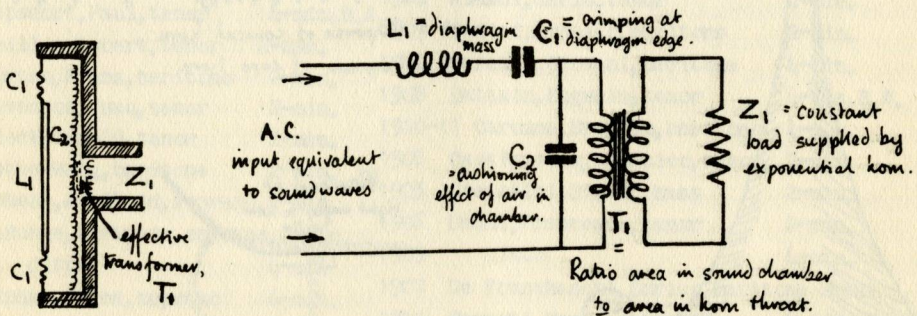
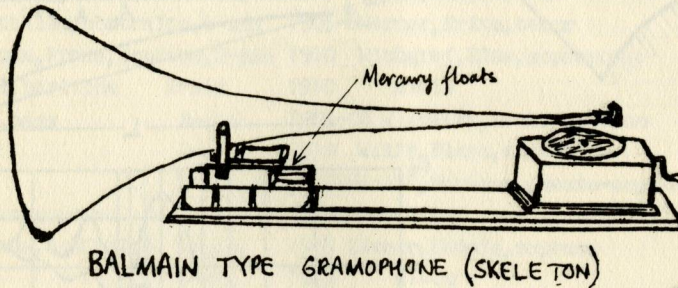
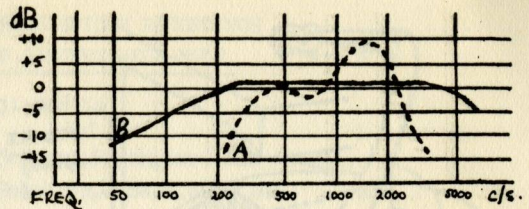
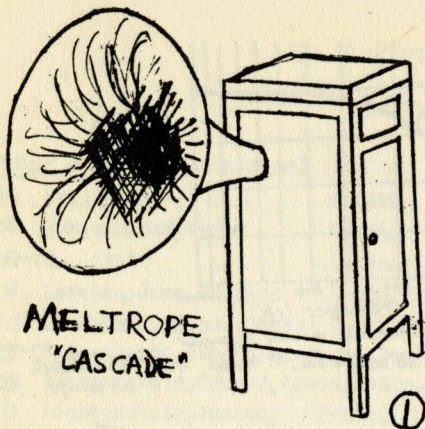
In his book "The Fabulous Phonograph", Mr. Gelatt states that the first paper labels appeared in 1900, before which the manufacturer restricted himself to etch in the centre of the record his own name, the work performed and the way in which it was performed (for instance: banjo solo) and the order number. Up to now, the name of the make (manufacturer) has taken a very important space on the label, with a few exceptions. Did the early buyers of records interest themselves specially in the titles of the work than the artist? We do doubt it because very soon the manufacturers appear to have realised the importance of the name of the artist.

My illustrations are on the cover which comprises four pages, to which I shall refer by number as I write.

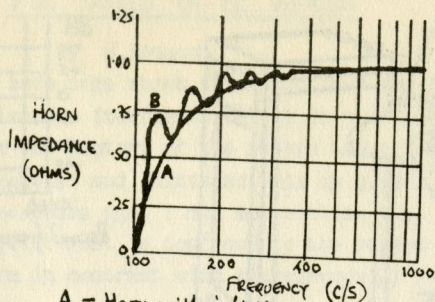
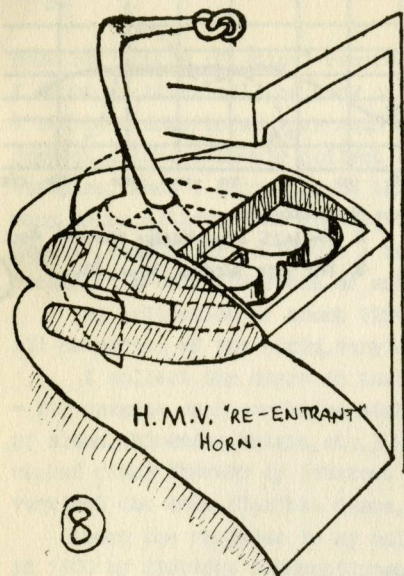
The Only label (to the best of my knowledge) that gives the most information is the "Archiv(e)" label (4) of the Deutsche Grammophon Gesellschaft. It contains information about: composer, work, place and date of recording, production manager, sound technician, soloists, orchestra and other performers. Perhaps this is somewhat overdone. It contrasts with the fact that for the historically interested collector there are too many records of which, (to mention only one thing), the year of recording is never ascertained, even sometimes when the record is not very old chronologically.

One of the earliest, if not the first, paper label, was that of the Victor Talking Machine Co. (2) Soon other manufacturers did likewise but, mostly, they did not suffice with such a rather simple label.

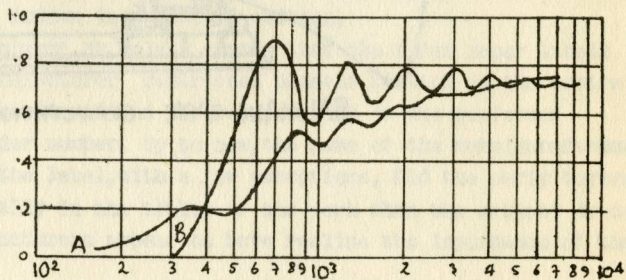
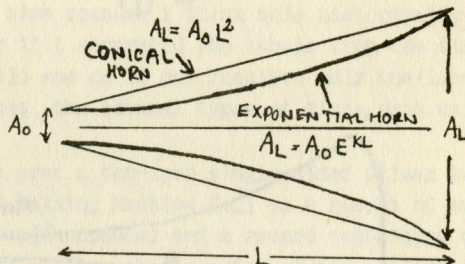
(continued on page 31)



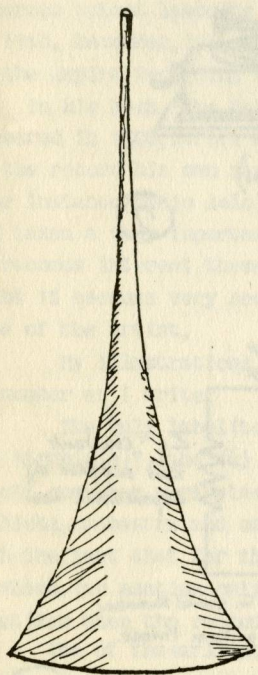
④



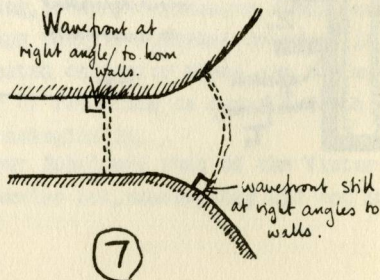
A = Horn with infinite mouth diameter
 B = Horn with 40" mouth dia., 1" throat, 40" = $\frac{1}{3}$ wavelength at 100 c/s.



A = Response of conical horn.
 B = Response of expo. horn.



Outline of 5 ft. exponential horn.



A LIST OF COUNTRIES WHERE EDISON RECORDINGS
OF OPERATIC and CONCERT SINGERS WERE MADE

part 2.

by Fuji Fujita

8. GERMANY - BERLIN (continued)

1917 Krull, Annie	4-min.	1903 Schuman, Franz, baritone	2-min.
1908 Kuttner, Max, tenor	2-min.	1907 Schwartz, Joseph, baritone	2-min.
1909-10. ditto	4-min.	1911 Seebach, Paul, bass	4-min. B.A.
1908 Larette, Joze, soprano	4-min.	1905 Semfke, Johannes, baritone-tenor	2-min.
1910 Latterman, Theodor, bass	2-min. B.A.	(Johannes Sembach)	
1903-08. Leonhardt, Robert, baritone	2-min.	1907 Sonderman, Emil	2-min.
1909 Lichtenstein, Eduard, tenor	4-min.	1910 Soomer, Walter, baritone	4-min.
1903 Lichtenstein, Joseph,	2-min.	1905-10 Steidl, Max	2-min.
(recorded also as Hans Hoffman)		1909 ditto	4-min.
1905 Lieban, Julius	2-min.	1907 Stolzenberg, Kurt, tenor	2-min.
1906 Mantler, Ludwig, bass-bar.	2-min.	1910 van Hulst, Carel, baritone	4-min.
1906 Matzner, Ludwig, tenor	2-min.	1907 Weber, Mia, soprano	2-min.
1911 Metzger, Ottilie, contralto	4-min.	1905-6 Werner, Fritz, tenor	2-min.
1906 Muller-Linke, Fraus, soprano	2-min.	1910 Wichgraf, Else, soprano	2-min.
1903 Munch, Emil, baritone	2-min.	1910 ditto	4-min.
1903 Nebe, Carl, bass	2-min.	1905-08 Wiedecke, Grete, soprano	2-min.
1905-08 ditto	2-min.	1910 Wolff, Flora, contralto	2-min.
1909-11 ditto	4-min. B.A.	1909 Wolff, Marianne, mezzo-soprano	2-min.
1905 Nelya, Fraus, soprano	2-min.	1909 ditto	4-min.
1905 Olitzka, Rosa, contralto	2-min.	1905 Zimmer, Hedwig, soprano	2-min.
1907 ditto	2-min.	1909 ditto	2-min.
1910 Orselle, Olga, soprano	2-min.	1910 ditto	4-min.
1910 ditto	4-min.		
1909 Pacyna, Arthur, bass	2-min.	9. <u>ITALY - MILANO</u>	
1909 ditto	4-min.	1903 Agostinelli, Adelina, soprano	4-min.
1912 Papsdorf, Paul, tenor	4-min. B.A.	1910 Albani, Carlo, tenor	4-min.
1905 Phillip, Robert, tenor	2-min.	1907 Badini, Ernesto, baritone	2-min.
1903 Porten, Franz, baritone	2-min.	1910 Baratto, Giovanni, baritone	4-min.
1908 Raventos, Juan, tenor	2-min.	1908 Battain, Eugenio, tenor	4-min. B.A.
1908 Rieck, Arnold, tenor	2-min.	1910-11 Caronna, Ernesto, baritone	4-min.
1910 Regac-Wang, baritone	2-min.	1905 Castiglione, Domenico, tenor	2-min.
1904 Rubens, Adelheid, soprano	2-min.	1903 Ciccolini, Signor, bass	2-min.
1906-08. Runge, Gertrude, soprano	2-min.	1906 Daddi, Francesco, tenor	2-min.
1909 ditto	4-min.	1909 ditto	4-min.
1910 Sanden, Aline, soprano	4-min.	1907 De Francheschi, Enrico, baritone	2-min.
1908 Schlitzer, Maximilian	2-min.	1910 Farneti, Maria, soprano	4-min. B.A.
1905 Schünberger, Johannes, mezzo-		1908 Ferrabini, Ester, soprano	4-min.
soprano	2-min.	1908 Francheschini, Arturo, tenor	2-min.
1908 Schüller, Willy, tenor	2-min.	1911 Galefi, Carlo, baritone	4-min. B.A.

1903 Gambardella, Antonio, tenor 2-min.
 1906 Garavaglia, Lina, soprano 2-min.
 1907 Giaconia, Giuseppina, soprano 2-min.
 1907 Grandi, Emma, soprano 2-min.
 1909 Lucenti, Luigi, bass 4-min.
 1910 Marini, Luigi, tenor 4-min.
 1903, Mielino, Signor, tenor 2-min.
 1903 Oxilia, Giuseppe, tenor 2-min.
 1907 Pintucci, Angelo, tenor 2-min.
 1910 Polese, Giovanni, baritone 4-min.
 1903 Rossi, Signor, baritone 2-min.
 1904 Sala, Giuseppe, tenor 2-min.
 1910 Scandini, Angelo, baritone 4-min. B.A.
 1910 Teginini, Giovanni, tenor 4-min. B.A.
 1910 Ticci, Maddalena, soprano 4-min. B.A.
 1910 Tromben, Elisa, soprano 4-min. B.A.
 1912 Ventura, Elvino, tenor 4-min. B.A.

10. MEXICO) - MEXICO CITY

190? Goyzueta, Coledid, soprano 2-min.

11. NORWAY - KRISTIANA

1907 L  vas, Mr. 2-min.
 1907 Monrad, Cally, soprano 2-min.
 1907 R  ren, Hjalmar. E. 2-min.

12. POLAND - WARSAW

1906 Bielska, Jozefa, soprano 2-min.
 1906 Bogucki, Stanislaw, baritone 2-min.
 1903-4 Bolewski, Mr. baritone 2-min.
 190? Czerwinski, Wycenty, baritone 2-min.
 1905-6 Drzewiecki, Henryk, tenor 2-min.
 1906 Gyg  s, Ignacy, tenor 2-min.
 1907 Fertner, Antoni, baritone 2-min.
 1906 Kawecka, Wiktorya, soprano 2-min.
 1906 Popowski, Jan, tenor 2-min.
 1906 Rapacki, Wycenty, tenor 2-min.
 1905-7 Ruszkowska-Zboinska, Helen, soprano. 2-min.
 (recorded as Helene Zboinska)
 1906 Szt  rn, Jan, tenor 2-min.
 1906 Tarnowski, Stanislaw, bass 2-min.
 1906 Uritzki, Mr. 2-min.
 1906 Zawilowski, Konrad, baritone 2-min.

13. SPAIN - ? MADRID

1903-4 Cabello, Sr. baritone 2-min.
 1903-4 del Carmen, Blanca, soprano 2-min.
 1907 Dinarias, Esperanza, soprano 2-min.
 190? Franco, Beatriz, soprano 2-min.
 1910? Herrera, Matilda, soprano 4-min.
 190? Llera, Felipe, soprano 2-min.
 1910 Malpica, Manuel Romero, baritone, 4-min.
 1903-4 Vargas, Antonio 2-min.

14. SWEDEN - STOCKHOLM

1908 Arveshog, Albert, baritone 2-min.
 1908 Asplund, Arvid, tenor 2-min.
 1910 Barcklind, Carl, baritone 4-min.
 1907 Brandt-Rantzau, Mme. 2-min.
 1908 Dahl, E. 2-min.
 1907 Danielson, Gerda, soprano 2-min.
 1907 Fr  hlich, Mme, soprano 2-min.

15. U.S.A.

1905-6 Abbott, Bessie, soprano 2-min.
 1924-25 Albright, Claudia, mezzo soprano. D. Disc 1916
 1914 Alcock, Merle, contralto 4-min. 1918
 (recorded as Merle Tillotson) 1928
 1916-22 Alcock, Merle, contralto D. Disc 1918-23
 1913-14 Althouse, Paul, tenor 4-min. 1923
 1915 ditto D. Disc 1923
 1906 Ancona, Mario, baritone 2-min. 1917
 1913 Anselmi, Giuseppe, tenor D. Disc 1916
 1915-20 Archibald, Vernon, baritone D. Disc 1914
 1920-21 Arden, Cecil, contralto D. Disc 1908
 1908 Arral, Blanche, soprano 4-min. 1911
 1919 Asselin, Pierre, tenor. 4-min. B.A.; D. Disc 1913
 1920 Aviles, Luz Amelia, soprano D. Disc 1910
 1913-14 Baker, Elsie, contralto 4-min. B.A. 1907
 1910 Barbour, Inez, soprano 4-min. 1915
 1928 Basiola, Enrico, tenor D. Disc 1920
 1914 Beddoe, Dan, tenor. 4-min. B.A.; D. Disc 1912
 1918-21 Bezazian, Torcum, baritone. 4-min. B.A.; D. Disc 1916
 1913 Bonifegna, Celestina, soprano, D. Disc 1912-15
 1906 Burgstaller, Alois, tenor 2-min. 1912
 1906 Campanari, Giuseppe, baritone 2-min. 1913
 1912-13 Case, Anna, soprano 4-min. 1913
 1913-26 ditto D. Disc 1916

Castro, Carlos, tenor	D.Disc	1907&23	Helena, Edith, soprano,	2-min; D.Disc
Chais-Bonheur, Celine, mezzo-soprano	D.Disc	1917-23	Hempel, Frieda, soprano,	4-min; B.A; D.Disc
Chalmers, Thomas, baritone	2-min. 4-min	1928	ditto (electric rec.)	D.Discs
ditto	4-min; B.A; D.Disc	1911-13	Hensel, Heinrich, tenor	4-min. D.Disc
Chapman, Edith, soprano	4-min.	1906-10	Hinkle, Florence, soprano,	2-min; 4-min.
Ciccolini, Guido, tenor	4-min; B.A; D.Disc	1917	Hollingshead, Redferne, tenor,	4-min; B.A; DDISC
Cilla, Luigi, tenor	4-min.	1916	Howard, Kathleen, soprano	D.Disc
Clark, Helen, soprano	D.Disc	1913	Hull, Mme, soprano	D.Disc
Constantino, Florencio, tenor,	2-min; 4-min.	1905	Jacoby, Josephine, mezzo-soprano,	2-min.
Cowles, Eugene, baritone	D.Disc	1910-17	Jörn, Karl, tenor	4-min. D.Disc
Croxton, Frank, baritone	4-min; B.A.	1911-13	Jordan, Mary, contralto,	2-min; 4-min; B.A.
Davies R.F.,	4-min.	1913	Kaiser, Marie, soprano	D.Disc
de Cisneros, Eleanora, mezzo-soprano.	4-min; B.A; D.Disc	1906-14	Keyes, Margaret, contralto,	2-min; 4-min. DDisc
Delna, Marie, contralto	4-min; D.Disc	1908-13	Kimball, Agnes, soprano	4-min; D.Disc
Del Valle, Loretta, soprano	D.Disc	1913	Kirwan, Charlotte, soprano,	4-min; B.A; DDisc
Destinn, Emmy, soprano	D.Disc	1906-12	Knote, Heinrich, tenor	2-min; 4-min; B.A.
de Treville, Yvonne, soprano,	4-min; B.A; D.Disc	1927	Kaselo, Juho, tenor	D.Disc
de Vere-Sapio, Clementine, soprano,	4-min; B.A; D.Disc	1917-23	Langevin, Orphée, baritone,	4-min; B.A; D.Disc
Duchene, Marie, mezzo-soprano	D.Disc	1918-19	Laurenti, Mario, baritone,	4-min; B.A; D.Disc
Dufault, Paul, tenor	D.Disc	1918-19	Lazzari, Caroline, contralto,	4-min; B.A; DDisc
Easton, Florence, soprano	D.Disc	1918	Lazzari, Virgilio, bass	D.Disc
Errole, Ralph, tenor,	4-min; B.A; D.Disc	1917-20	Le Fontenay, Odette, soprano,	4-min; B.A; DDisc
Escobar de Castro, Consuelo, soprano	D.Disc	1921	Lindquest, Albert, tenor,	4-min; B.A; D.Disc
Escobar, Maria Luisa, soprano,	D.Disc	1914-15	Martin, Frederico, bass,	4-min; B.A; D.Disc
Ferrari-Fontana, Edoardo, tenor,	D.Disc	1908	Martin, Ricardo	4-min.
Finnegan, John, tenor	D.Disc	1915-17	Matzenauer, Margarethe, mezzo-soprano	4-min; B.A; D.Disc
Fischer, Adelaide, mezzo-soprano,	D.Disc	1924	Maubourg, Jeanne, soprano,	D.Disc
Freemantel, Frederick, tenor,	2-min.	1912-20	Middleton, Arthur, bass-baritone,	4-min; P.A; D.Disc
Galvany, Maria, soprano	2-min	1913-17	Miller, Christine, contralto,	4-min; B.A; DDisc
Gilly, Dinh, baritone	D.Disc	1906-15	Miller, Reed, tenor,	2-min; 4-min; D.Disc
Giorgini, Aristodemo, tenor	4-min.	1924-26	Mojica, Jose, tenor	D.Disc
Goritz, Otto, baritone	2-min.	1916	Morrisey, Marie, contralto,	4-min; B.A; D.Disc
ditto	4-min; B.A; D.Disc	1921	Namara, Marguerite, soprano,	D.Disc
Guarneri, Fernando, baritone,	D.Disc	1913	Narelle, Marie	D.Disc
Hacket, Charles, tenor	4-min.	1916	Olitzka, Rosa, contralto	D.Disc
Hamlin, George, tenor	D.Disc	1915	Padgin, William H., tenor,	4-min; B.A.
Harrison, Charles,	4-min.	1918	Parvis, Taurino, baritone,	4-min; P.A; D.Disc
Harrold, Orville, tenor	4-min; B.A.	1914	Polese, Giovanni, baritone	D.Disc
ditto	D.Disc	1918	Power, Stella, soprano	D.Disc
Hart, Charles, tenor	D.Disc	1914	Quesnel, Albert, tenor	4-min; B.A.
Heinrich, Julia, soprano	D.Disc	1915	Randolph, Emory B., tenor,	D.Disc

1906-18 Rappold, Marie, soprano 2-min
4-min: B.A. D.Disc

1922 Rea, Virginia, soprano. 4-min: B.A: D.Disc
Recorded also as Olive Palmer)

1921 Reimers, Paul, tenor: 4-min: B.A: D.Disc

1915&22 Rio, Anita, soprano. 4-min: B.A: D.Disc

1912 Saucier, Joseph, baritone. 4-min: B.A.

1906 Scarphy-Resky, soprano 2-min

1915 Schumann, Elizabeth, soprano, D.Disc

1910-22 Scott, Henri, bass-baritone.
4-min: B.A. D.DISC

1916 Shepherd, Betsy-Lane, soprano
4-min: B.A: D.Disc

1923 Sinagra, Pilada, tenor D.Disc

1908-10 Slezak, Leo, tenor 4-min.

1910-18 Spencer, Elizabeth, soprano, 4-min: B.A.
D.Disc

1915 Stanley, Helen, soprano. 4-min: B.A: D.Disc

1915 Sundelius, Marie, soprano. 4-min: B.A: D.Disc

1910-13 Sylva, Marguerite, soprano. 4-min: D.Disc

1918 Teyte, Maggie, soprano. 4-min: B.A: D.Disc

1917 Tiffaney, Marie, soprano. 4-min: P.A: d.Disc

1906 Turner, Alan, baritone 2-min.

1908-10 ditto 4-min: B.A.

1913-22 Urlus, Jacques, tenor. 4-min: B.A: D.Disc

1912&21 van der Veer, Nevada, contralto
4-min: B.A: D.Disc

1905 van Rooy, Anton, bass-baritone, 2-min.

1920 van Gordon, Cyrena, contralto D.Disc

1911?-20 Vergeri, Emilia, soprano . 4-min: D.Disc

1914-24 Verlet, Alice, soprano: 4-min: B.A: D.Disc

1920 Villarias, Carles, bass D.Disc

1912 Werrenrath, Reinald, baritone. 4-min.

1909 Wheeler, Frederick, baritone. 4-min.
(recorded as James Harrison)

1910 White, Carolina, soprano 4-min

1915 Why, T. Foster, bass: 4-min: B.A: D.Disc

1915 Williamson, Hardy, tenor D.Disc

1920 Woll, Carsten, tenor D.Disc

1920 Wyszatycki, Leon, tenor D.Disc

1913 Yaw, Ellen, Beach, soprano D.Disc

1909-13 Young, John, tenor 2-min: 4-min: D.Disc

1917 Zenatello, Giovanni, tenor. 4-min: B.A: D.Disc

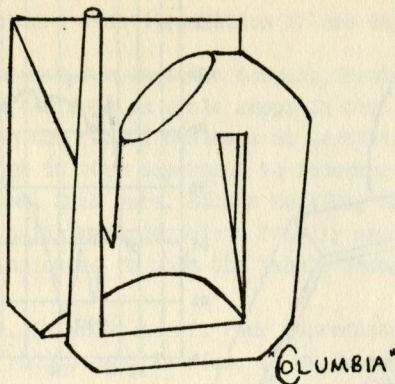
16. U.S.S.R. (actually Russia)-St. Petersburg

1903 Gollanin, L, tenor. 2-min

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re. abbreviations: B.A. denotes Blue Amberol
P.A. " Purple Amberol
(this is for original release, as some later changed from the purple colouring to blue.)
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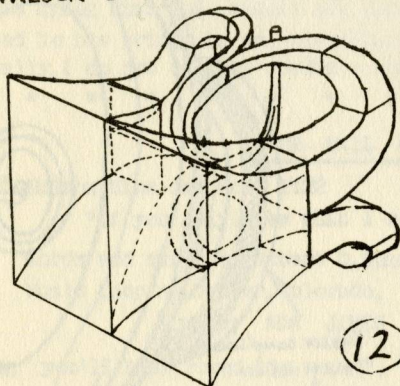
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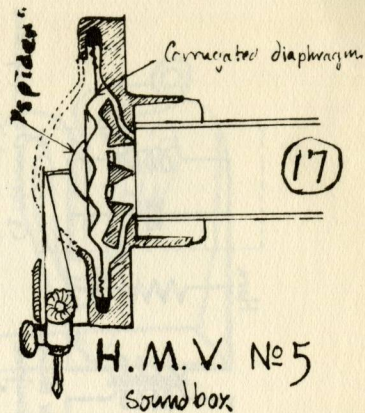
PLANO - REFLEX

(10)

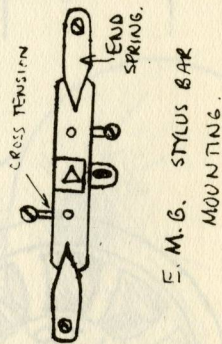
WILSON BIFURCATED HORN (1929)



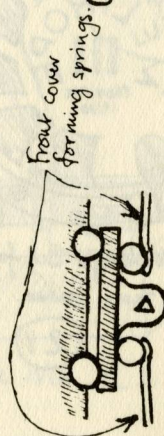
(12)



H.M.V. No 5
sound box



E.M.G. STYLUS BAR
MOUNTING.



MELTROPE III SOUND BOX
STYLUS-BAR MOUNTING.

1906-18 Rappold, Marie, soprano 2-min
4-min: B.A.: D.Disc

1922 Rea, Virginia, soprano. 4-min: B.A: D.Disc
Recorded also as Olive Palmer)

1921 Reimers, Paul, tenor: 4-min: B.A: D.Disc

1915&22 Ric, Anita, soprano. 4-min: B.A: D.Disc

1912 Saucier, Joseph, baritone. 4-min: B.A.

1906 Scarphy-Resky, soprano 2-min

1915 Schumann, Elizabeth, soprano. D.Disc

1910-22 Scott, Henri. bass-baritone.
4-min: B.A. D.DISC

1916 Shepherd, Betsy-Lane, soprano
4-min: B.A: D.Disc

1923 Sinagra, Pilada, tenor D.Disc

1908-10 Slezak, Leo, tenor 4-min.

1910-18 Spencer, Elizabeth, soprano, 4-min: B.A.
D.Disc

1915 Stanley, Helen, soprano. 4-min: B.A: D.Disc

1915 Sundellips, Marie, soprano. 4-min: B.A: D.Disc

1910-13 Sylva, Marguerite, soprano. 4-min: D.Disc

1918 Teyte, Maggie, soprano. 4-min: B.A: D.Disc

1917 Tiffaney, Marie, soprano. 4-min: P.A: d.Disc

1906 Turner, Alan, baritone 2-min.

1908-10 ditto 4-min: B.A.

1913-22 Urlus, Jacques, tenor. 4-min: B.A: D.Disc

1912&21 van der Veer, Nevada, contralto
4-min: B.A: D.Disc

1905 van Rooy, Anton, bass-baritone, 2-min.

1920 van Gordon, Cyrena, contralto D.Disc

1911?-20 Vergeri, Emilia, soprano . 4-min: D.Disc

1914-24 Verlet, Alice, soprano: 4-min: B.A: D.Disc

1920 Villarias, Carles, bass D.Disc

1912 Werrenrath, Reinald, baritone. 4-min.

1909 Wheeler, Frederick, baritone. 4-min.
(recorded as James Harrison)

1910 White, Carolina, soprano 4-min

1915 Why, T. Foster, bass: 4-min: B.A: D.Disc

1915 Williamson, Hardy, tenor D.Disc

1920 Woll, Carsten, tenor D.Disc

1920 Wyszatycki, Leon, tenor D.Disc

1913 Yaw, Ellen, Beach, soprano D.Disc

1909-13 Young, John, tenor 2-min: 4-min: D.Disc

1917 Zenatello, Giovanni, tenor. 4-min: B.A: D.Disc

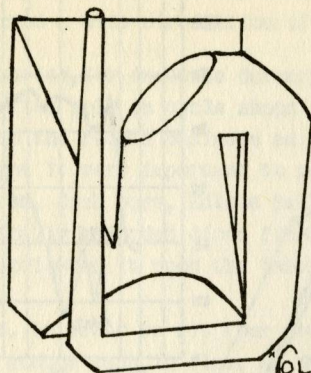
16. U.S.S.R. (actually Russia)-St. Petersburg

1903 Gollanin, L, tenor. 2-min

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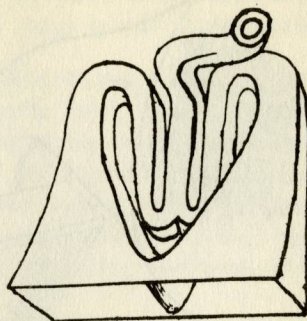
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PLANO-REFLEX

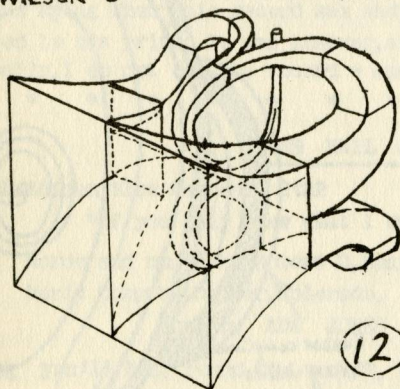
(10)



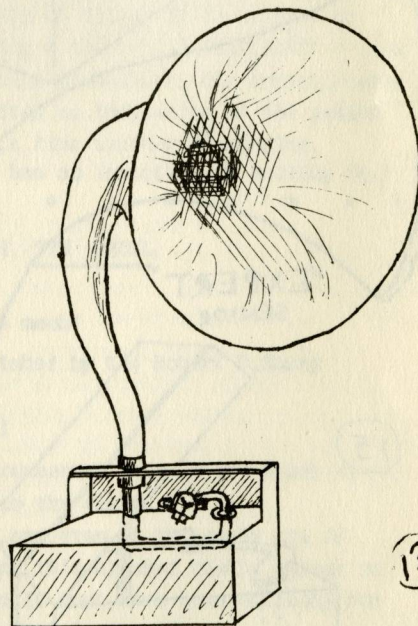
BIFURCATED.

(11)

WILSON BIFURCATED HORN (1929)

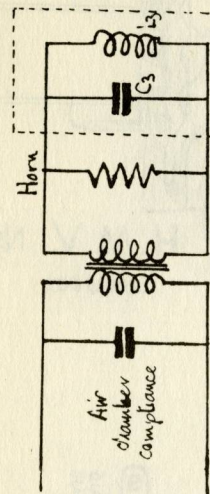


(12)

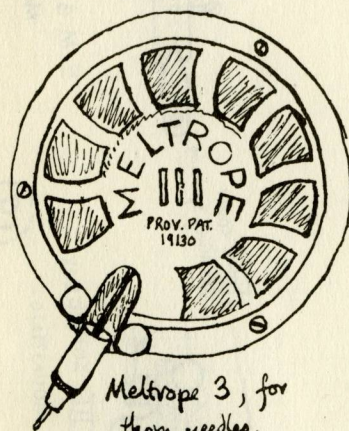


(13)

E.M.G. Mk. X B GRAMOPHONE.

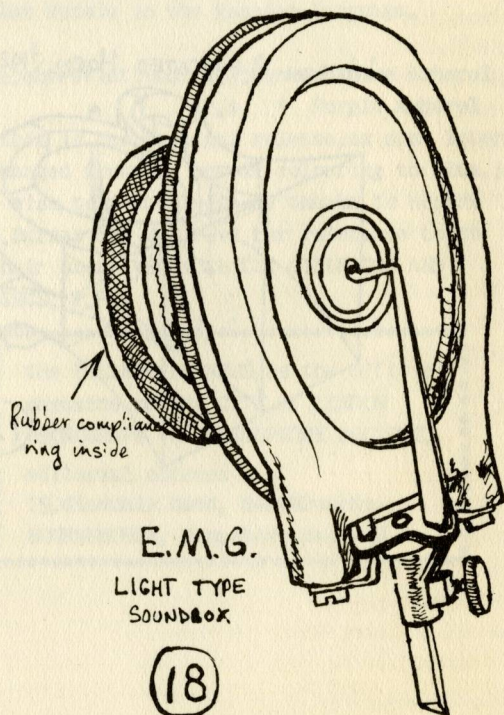
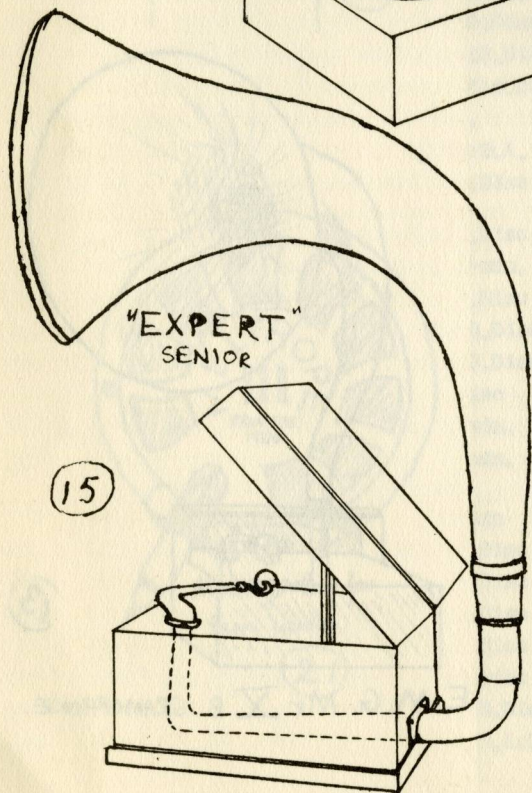
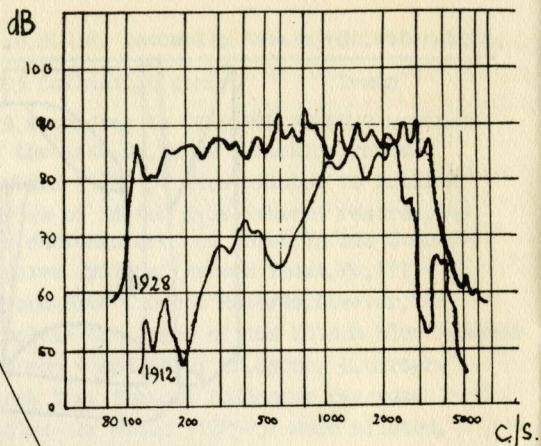
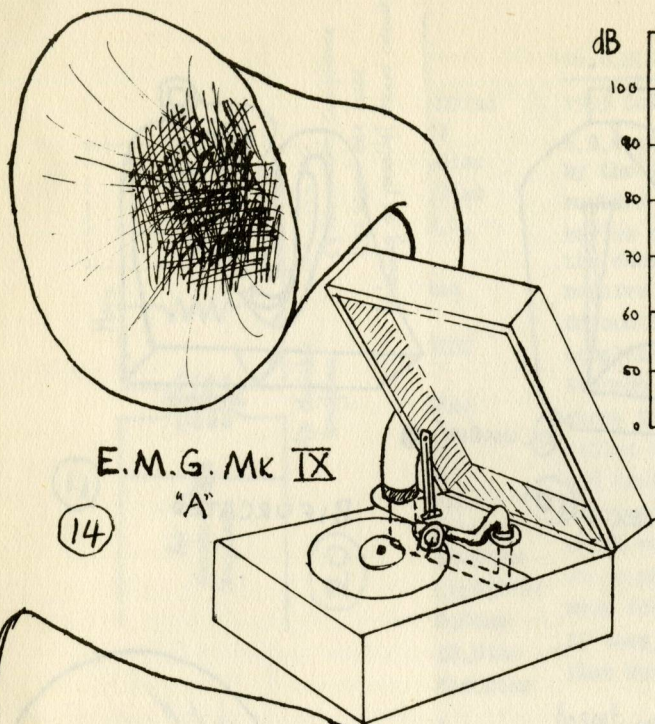


(20)



Meltrope 3, for
thorn needles.

(21)



Probably based on the assumption that the buyer's eye wanted something too, the manufacturers sometimes introduced the most flowery pictures on the records(1). The make "Star Record" claimed a wide circulation if one may judge by the translations upon the label(3).

In some countries, for instance Germany, Great Britain and Holland, records and gramophones were often sold in cycle shops in the early days. One manufacturer of cycles saw a livelihood in the record business as testified by the make "Clarus Record"(3)(3)

Others thought it very important to recommend their products as well as possible in superlative terms. Such were, Edison Bell(2), Opera Rekord(3) and Van Dyke(4).

When electrically recorded discs finally appeared, their makers were very proud of the fact and indicated it upon the label. Among these were Syrena-Electro(2) and Kalliope(3).

**** Editor's note. In order to fit four reproductions of labels to a page, it was necessary to reduce each in size. As Mr. Keessen supplied us with twelve illustrations

I photographed two more records to complete the cover. The 'Gramophone' record by Claire Dux is mainly a delicate pink colour with the area around the gramophone in dark brown. The titles were in gold, which was partly worn off. It is unusual to see a record with no dog. Being of humorous turn of mind I could not resist giving it the caption which you see. Another collector has suggested that perhaps Madam Dux did not like dogs! The Zonophone label is illustrated in reverse because the gold lettering was faint and the illustration would have looked poor with a majority of black. It is in fact an illustration of one of the world's rarest records, being a "dark-blue Zonophone" - even less common than the much-prized Caruso's on "light-blue Zonophone". The artist, Signor Casini was aging when this record was made, thus it gives no indication of the powers attributed to his prime. He was however, at this time, a fine teacher of singing. (Incidentally, I do not own the record - and its owner has no intention of selling it.)

* * * * *

THUMB NAIL SKETCHES BY TYN PHOIL

No. 24 Edison Blue Amberol 2122

"If you only knew what I know, says the moon"

Words and music by Robert D. Sharp and published by the Robert D. Sharp Music Company, Denver, Colorado.

sung by ADA JONES (soubrette)

"The song you'll hear round the world", was the announcement made by the Sharp Music Company, and there certainly seemed to be some basis for the claim.

Sharp was born in Denver on the 28th. July, 1881, and even at the early age of seven was appointed mascot for the Original Cowboy Band. This allowed him to appear in all performances given by this famous organisation, and it must have been exciting for a small boy to be perched high up on the largest bass drum in the West.

Robert Sharp then went on to college at Fort Collins, Colorado where he organised the College orchestra. This was so successful that it toured many of the western musical centres. Other popular compositions from his pen are "Everybody's Rag", "Since I've lived in Loveland with you", "I'd like to marry", and "Sugar Dear". Ada Jones sings this song with her usual great artistry.

by Stanley Bream

It was in the year of 1903, on my birthday, that my parents bought me an Edison Gem and two cylinders. This cost them in all £2 - 5s. My little Gem had a small horn and a clock-key wind. The reproducer was a model B fitted with a glass diaphragm. The records were called "Good bye my Bluebell Dear" by Harlan and Stanley and the other was the Edison Concert Band playing "Peaceful Henry". How many times I played those two cylinders that day and night I shall never know. How wonderful it all seemed; a duet sung to me in my own home; a band was there playing to me. It seemed almost like a dream. I had this Gem for some time, then sold it to a friend. As I had now started work I bought an Edison Standard. This was a strongly made machine. I had a small horn with a brass flare. The reproducer was a model C fitted with a diaphragm of three layers of mica. On the reproducer carrier arm was fitted a record shaver. I did not favour this so soon removed it. It was not long before I bought a long brass horn, with a floor stand. The reproduction which I obtained from this machine was fabulous with such records as I had then, like, 'Uncle Sammy March' played by Albert Benzler as a xylophone solo, 'Uncle Sammy March' played by the Edison Military Band, 'Any Rags' by Arthur Collins, Vess L. Ossman's bajo solo 'Coloured Major March', 'You ain't the man I thought you were' by Ada Jones, 'Moonlight' by the Edison Symphony Orchestra, 'You are always behind like an old cow's tail' by Bob Roberts - and of course many more.

I kept this Standard for some while then sold it to my brother-in-law, while I PURCHASED A MORE RECENT MODEL STANDARD ! (But I kept the reproducer from the former machine as I liked its reproduction so much). My new Standard had a larger case and had a screw-in handle. It had a spring bearing under the motor, making it more silent than the previous one.

I soon began to acquire many friends who never seemed to be in a hurry to leave once they got into our Parlour! When they bought their own machines, they still came. It made no difference. I can claim a keen ear for the reproduction of the phonograph. I knew at once whether it was perfect - no quiver - no flatness - just the full open tone of the Edison phonograph.

Later I bought a Fireside. It was a neat machine fitted with a No. 10 Cygnet horn. The reproducer was the model K, playing 2 and 4 minute cylinders. It was useful for the new wax Amberols. I retained my Edison Standard. Let there be no mistake, there were many splendid records among the wax Amberols and when played with the Model O reproducer they sounded superb. Great care had to be taken with the Model O. If it were allowed to become out-of-order, it was a teaser to correct.

I never did buy one of the larger machines, although I had many friends who owned them. Even the larger models could develop a quiver which marred the reproduction. When it did develop, it was hard work to eliminate it. The feed screw had much to do with this trouble.

A dear old friend whom many older cylinder-collectors will remember was Mr. Watts of [REDACTED] Clapham. He was a dealer of Edison products on a big scale. There was

always a phonograph on hand upon which one could try as many cylinders as one wished. I shall never forget the many happy hours I spent there. It was a great blow to me when the two-minute records were discontinued. The Blue Amberol had by then come on to the market. When the diamond stylus was introduced for the Blue Amberols, it was a marked improvement.

My old favourite records were the two-minute waxes of Edison. No other make of cylinder could compare with them.

As second best I would name the Sterling.

It is my only regret that I am unable to attend meetings of the Society, but as some of you know I am crippled with arthritis and have been confined to a wheel chair for some fifteen years -- but I have good eyesight and keen hearing, for which I am thankful.

* * * * *

THE PERSONNEL OF SOME EDISON DANCE BANDS

by Gerry Annand

Don Voorhees Orchestra 1927

Don Voorhees, director.

Fred Marrow, clarinet

Red Nichols, 1st trumpet

Miff Mole, trombone

Vic Berton, drums.

Phil Gleason, alto sax

Paul Cartwright, Tenor sax.

Leo McConville, 2nd trumpet

Arthur Schutt, piano

Don Voorhees is now a travelling symphony orchestra conductor and recently sent me a large autographed photograph of himself in evening dress

ARKANSAS TRIO

Vernon Dalhart, vocal

Ed Small, kazoo

John Cali, banjo

OSCAR "PAPA" CELESTIN'S TUXEDO DANCE ORCHESTRA

Oscar Celestin, cornet

"Kid Shots" Madison, cornet

William Ridgeley, Trombone

John Marrero, banjo

Simon Marrero, string bass

Abby Foster, drums

EARL FULLER'S FAMOUS JAZZ BAND

Walter Kahn, cornet

Harry Raderman, trombone

Ted Lewis, clarinet

Earl Fuller, piano

John Lucas, drums

GREEN BROTHERS NOVELTY BAND

George Hamilton Green, xylophone

Josiah Green, xylophone

Tom Brown, trombone

Frank Banta, piano

The Green Brothers also played marimbas.

(to be continued)

* * * * *

(1912) BOILING EGGS BY PHONOGRAPH from Edison Phonograph Monthly

The usual method of boiling an egg is a trifle too full of detail to my thinking. Here is a much better plan. I put my eggs in boiling water, and start the phonograph playing a record which lasts 3 minutes exactly. When it has run out, the eggs are nicely set and ready for eating.

by L. Petts

Since the first epic making transatlantic experiments by Marconi in 1901 (described dramatically on Columbia RO 67) wireless had been steadily growing in strength. By 1910 the Marconi Company was offering a regular wireless telegraphy service across the Atlantic at only 7½ pence a word, indeed, the way was now open for a new world-wide communication system to come into being.

Despite this, however, the thing that brought the growth of wireless most forcefully to the notice of the ordinary man was the arrest of Dr. Hawley Harvey Crippen on board the liner 'Montrose' off the coast of Newfoundland on 31st. July, 1910.

Although there have been many worse crimes to come before the criminal courts I suppose ⁱⁿ the minds of most people the name of Doctor Crippen is associated with one of the most sensational cases in the history of modern crime.

In July 1910 the newspapers were filled with the story of the investigations by 'Scotland Yard' into the disappearance of Mrs. Cora Crippen, a former Music Hall artiste known as 'Belle Elmore', and how human remains had been found in the cellar of Dr. Crippen's house in Camden Town. The Doctor and his typist, Miss Ethel le Neve, had disappeared and a warrant had been issued for their arrest.

At this time the 'Montrose' sailed from Antwerp bound for Quebec under the command of Captain H. G. Kendall. Soon after sailing his suspicions were aroused by a man and boy travelling under the names of 'Mr. Robinson and Son'. He invited them to lunch at his table and when the meal bell rang he slipped along to their cabin where he noticed that the boy's hat was padded to make it fit and that he had been using a piece of a woman's bodice as a face flannel.

Later, while they were walking on the deck, Captain Kendall followed them, calling out 'Mr. Robinson'. His suspicions were strengthened when he had to call the name several times before the man stopped and said, 'I'm sorry, Captain, I didn't hear you. This cold wind is making me deaf'.

One day the wind blew his coat tails up, exposing to the Captain's view a revolver in the hip pocket. 'After that', he says, 'I also carried mine and we had many happy tea-parties together.'

When this occurred, only sixty ships in the world carried wireless and by the greatest luck, the 'Montrose' was one of these. On the third day out Captain Kendall sent messages to Liverpool. 'One hundred and thirty miles West of Lizard . . . have strong suspicions Crippen and friend on board. Friend dressed as boy. Voice, manner and build undoubtedly a girl.'

The irony of the situation is caught as Captain Kendall recalls Mr. Robinson sitting in a deck chair looking at the aërials and listening to the crackling of the crude transmitter, and remarking to him what a wonderful invention it was.

The liner 'Laurentic' left Liverpool the day after this message was sent and with her superior speed she was expected to reach the Newfoundland coast before the 'Montrose'.

A wireless message was received, 'From Laurentic to Montrose . . . will board you at Father Point . . . strictly confidential . . . from Inspector Dew, Scotland Yard, on board the Laurentic'.

The reply was sent 'From Captain, Montrose, to Dew, Laurentic . . . shall arrive Father Point about 6 a.m. tomorrow . . . should advise you to come off in small boat with pilot, disguised as pilot'.

They came on board early in the morning and went straight to the Captain's cabin. Mr. Robinson was sent for. As he entered the detective grasped him by the hand and said, 'Good morning Dr. Crippen, I am Inspector Dew of Scotland Yard, I have a warrant for your arrest'.

Crippen was so dumbfounded that he partially collapsed. Historu had been made and the first 'arrest by wireless' had been accomplished.

THE RECORDS

Captain Kendall (he was later made Commander) originally broadcast his account of the arrest of Dr. Crippen in the B.B.C. programme 'Scrapbook for 1910' on 24th. September 1934. So popular was this series of 'Scrapbook' programmes that in 1935 the Columbia Gramophone Company issued two potted versions to celebrated the Silver Jubilee of H.M. King George V. Columbia DX686 was a 'Scrapbook for 1910 - 1935' while DX670 was devoted entirely to the year 1910. It is on the latter record that Captain Kendall's story is reproduced.

The recording of Commander Kendall was made by Mr. H. Lynton Fletcher, who, during his term as B.B.C. Director of Recorded Programmes was responsible for obtaining many historic recordings which formed the foundation of that treasure house of recorded history known today as the B.B.C. Sound Archives and now under the expert librarianship of Miss Marie Slocombe.

The full story of the broadcasting of the 'Scrapbook' programmes is told in 'The B.B.C. Scrapbooks' by Leslie Baily and Charles Brewer, which was published before the War by Hutchinson. The volume also includes an interesting list of recordings used in the programmes.

'The birth of radio' Columbia RO.67 (matrix CA.14273)

An advertising record which was given with Marconi radiograms during the 1930's. The second side has selected excerpts from popular Columbia records.

Issued during 1934: Deleted, but date of discontinuation of pressing is unknown at Hayes.

'Scrapbook for 1910' Columbia DX.670 (matrix CAX 7411. CAX7412)

Issued 1935: Deleted April 1941

* Mr. Lynton Fletcher, who recorded Sir Winston Churchill many times over the years has written an absorbing preface for 'A Winston Churchill Discography' which will shortly be published by the British Institute of Recorded Sound.

* * * * *

EDISON PHONOGRAPHS IN "MY FAIR LADY"

by J.N. Carreck

The writer recently saw the excellent film version of this immensely successful musical play based on Shaw's 'Pygmalion'. The film, made by Warner Brothers in Technicolor and Super Panavision (wide screen), features Audrey Hepburn as Eliza, Rex Harrison as Professor Higgins, Wilfred Hyde-White as Colonel Pickering, Dame Edith Evans as Higgins' mother and Stanley Holloway as Eliza's father, the dustman Doolittle. This

delightful entertainment, through the magic of the most advanced optical processes and the scrupulous accuracy of the Edwardian clothes and sets, will surely appeal strongly to our Members.

The unreasonable Higgins, a teacher of phonetics, has a well-equipped study-laboratory at his house in Wimpole Street, London, devoted to recording and analysis of speech and dialects, and used in this case to force poor Eliza, the street flower-girl, through a nerve-racking process by which her rough cockney tones are transmuted to the polished speech of the society debutante Miss Doolittle, presented finally, with complete success, at the Ambassadors' Ball.

This accomplished by use of a slightly intriguing collection of early sound equipment including phonographs such as an Edison 'Standard', Edison 'Home', both with golden scroll lettering, and probably a 'Triumph', all in exemplary condition and electrically driven, some with very large metal horns, together with a device combining a speaking tube connected to a sensitive gas flame close to a rotating polygonal mirror drum. This is used for study of the aspirates Eliza at first finds so elusive as in "In Hampshire, Hertford, hurricanes hardly ever happen"! A more dreadful apparatus employs a harness strapped round the victim, a pantograph and a moving arm pen which records chest movements during speech, on a large revolving drum covered with paper sheets. Even in a street near Covent Garden Market a workmen's dance is accompanied by a phonograph resting in an old pram.

Although this music, and the speech and extraordinary vowel sounds emitted by Higgins' phonographs, are apparently never from the wax cylinders (perhaps one does not hear a genuine wax recording in any film) readers would do well to hasten, enjoy this long film and see Rex Harrison deftly operating Edison phonographs.

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" VOICES FROM THE PAST " EXHIBITION.

COGGESHALL, ESSEX.

On 3rd. August, 1966, our Chairman, Mr. G.L. Frow, with Mr. V.K. Chew of the Science Museum, London, and Mr. J.N. Carreck, visited the talking machine exhibition organised by our member Mr. Vincent Gardner with Mr. Carol de Coverley, at the Lammes Festival in Coggeshall. The talking machine exhibit comprised items from Mr. Garner's collection and showed the very enterprising result of their joint efforts. In addition to phonographs, early gramophones and records, pictures, catalogues, accessories, and other items illustrating the history of sound recording, there were various early wireless receivers and such Victorian entertainment devices as magic lanterns, slides, and Mutoscope peepshow machines. The latter employed photo.-cards, taken from pirated film, mounted on a magazine to give movement sufficiently fast to produce persistence of vision as in the original motion picture, but are now rarely seen. During this exhibition programmes of early records were given each evening, played on an E.M.C. "Expert" gramophone.

This exhibition filled one fair-sized room and was well arranged on tables behind cordons. There was a small admission charge and an illustrated explanatory booklet. In view of the quality of the exhibition it is unfortunate that its organisers were unable to cover their expenses, through its being shown in such a remote locality, where the exhibition room was rather hidden and separated from other Festival activities.

The most notable items were a Murdoch "Pandora" phonograph in fine condition, one of the uncommon Paillard "Echophone" cylinder machines with brass flower-horn, an Edison Bell "Elf" phonograph so seldom found now, two Edison "Concert" machines with five-inch diameter mandrel, an Edison "Ediphone" cylinder dictating machine of about 1928 converted after the beginning of the last war by Edison technicians to electronic recording and reproduction, an H.M.V. trade-mark (Dog Model) gramophone, a Henry Seymour disc machine with oak horn, two different Parlophones, a "Primophone" disc machine, and H.M.V. "Monarch" gramophone with wooden horn, and an early advertisement for Edison Bell home recording. There were, of course, many different Edison, Columbia and Pathe phonographs of the more familiar types, and examples of early cylinders.

We should congratulate Mr. Gardner and Mr. de Coverley on their splendid effort.

J.N.C.

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SOME USEFUL BOOKS FOR COLLECTORS

by George Frow

The Nationaldiskoteket Library in Copenhagen under the direction of our friend Dr. Herbert Rosenberg, has recently begun publishing a series of discographies of Scandinavian artists, and lists of Scandinavian H.M.V. issues, principally 78 r.p.m. discs.

I have received several of these booklets and recommend them unreservedly to all collectors interested in the era of 78 r.p.m. records. The material at present available is as follows, and further subjects are in course of preparation -

- 201 Carl Nielsen
- 202 The Scandinavian H.M.V. 'M' series, 1920 - 1933
- 203 The Danish H.M.V. 'DA' and 'DB' series, 1936 - 1952
- 204 Edition Balzer
- 205 Lauritz Melchior
- 206 Aksel Schiøtz

The Scandinavian 'M' series had as its British counterpart the 'D' series, and like it encompassed a wide range of artists of the acoustic and electric eras, many of whom appeared on our own 'D' series.

The Edition Balzer was launched in 1937 by the Danish scholar of that name, to illustrate the story of Danish musical life up to the present. These were recorded originally on a large number of 78 r.p.m. discs but some re-recordings or L.P. transfers have been made.

Lauritz Melchior and Aksel Schiøtz are the foremost Danish tenors of their generations, and in two respects comparison of their careers is of interest. Schiøtz started his career singing on dance records, while Melchior turned to making records of popular music at the end of his career. Schiøtz suffered a serious aural operation at the height of his vocal powers in 1946, and this caused a darkening of his voice, hence his later recordings were made as a baritone, while Melchior started as a baritone.

However, I have mentioned this fine series of booklets but briefly. They represent hours, weeks, years of research by Dr. Rosenberg and his colleagues who have unearthed a mass of recording detail to satisfy the keenest matrix-hound. All notes are written in

English, and these booklets provide much interesting reading and are a reference source for a lifetime.

Interested collectors should apply direct to -

The Library, Nationaldiskoteket,

Christians Brygge, 22,

København K.

Denmark.

You must enclose 2 International Postal Reply Coupons per copy of each booklet required. Vocal collectors in particular are asked to give these publications the publicity they deserve.

EDITOR'S NOTE I fully endorse all that Mr. Frow has written about these fine booklets which are excellently laid-out and produced. I lament the fact that we do not have in this country a Government department producing discographical booklets for the mere cost of the postage. Congratulations Nationaldiskoteket, Congratulations Denmark.

* * * * *

MY COLLECTING EXPERIENCES IN AUSTRALIA

by Colin Parker

I was very interested to read the experiences Mr. Alan Forrest had when phonograph hunting in Belgium. In Australia I have found that both advertising in country newspapers and door knocking in selected towns is by far the most successful way of adding to one's collection. Many people, especially graziers and farmers, place little values on phonographs or records - especially "cup" records as cylinders are commonly called here. Many times when on the farm and having bought a machine or records, which are often kept in the back of a barn or chook house, I've had to collect the horn from the creek or some eroded gully. Even machines have been used as weights on roofing iron, stops for barn doors erosion filling and safe deposits for documents. Not so long ago I bought a phonograph some records and a few old brass car lamps in an old blacksmiths' shop some five hundred miles from Sydney and not having room for the crate in my station wagon I asked the blacksmith to send it. Apparently he just nailed the top on the crate and rail freighted it to me in Sydney. When I opened it on arrival back in Sydney it was all there - including the rat's nest and two very smelly dead rats !!

Although machines are available in the country at very reasonable prices (not so long ago I was offered twenty three machines in fair order by a back-yard dealer at £A 4 each). The time and distance factor can, and does, add considerably to the total costs. My wife and I are leaving shortly for a 'hunting' trip above the Tropic of Capricorn to re-visit some towns we lightly went over some months ago with interesting results. We found machines were not American, but English Edison Bell, which are very scarce here. Not only did we find these rare machines but also unusual cup records such as 'Phrynis' and 'The Colonial Record', both unheard of in Sydney. The towns range between 1100 and 1800 miles from my home in Sydney, so it means at least two weeks of time and motel costs - and hard driving. Our most pressing problem at the moment is storage space for our five 'penny-farthing' cycles, some four-wheeled buggies, phonographs, records and horns.

(I suggest you sleep out in the buggies =Editor)

Bad Godesberg, Germany.

Dear Ernie,

It was nineteen years ago that I went to New York to attend a get-together of early recording artists and record collectors at the home of John Bieling, who was a member of the Edison Male Quartet beginning about 1894. It was quite a thrill to have the opportunity to meet and talk with so many artists whom I had admired so much.

At the party there were a good many Edison artists. There were Billy Murray, Will Oakland, Harvey Hindermeyer, Walter Scanlan (van Brunt), Irving Kaufman and Eugene C. Rose, who recorded flute solos as far back as 1889. The next day Jim Walsh and I visited the Edison factory at Orange, New Jersey, and that was quite an experience. We were able to see many old machines, the files where all the records are kept and the files showing the recording dates of all the records, etc. I spent four days in New York and managed to do quite a lot in that time. We visited Joe Belmont, who made whistling and vocal records as far back as 1892/3, and we had lunch with P.C. Wodehouse. Earlier that day I had found a record of 'Napoleon' the lyrics of which were written by Wodehouse, sung by Billy Murray. At lunch I had them both autograph it, and it is now one of the treasures of my collection.

While in the U.S.A. earlier this year I found several old American catalogues and have them here. I was looking through them recently and noticed that in 1916 a record by Ada Reeve was issued in the U.S. - "Foolish Questions" and "Father's little man". I wonder if it was actually recorded in U.S.A. or if it was obtained from H.M.V. Around 1908 several records were made in the States by Alice Lloyd, one of which I have "You Splash me and I'll splash you". It's very good and I'd like to get some more of her records. Ada Reeve didn't make many records did she? - apart from some Berliners.

When at your home last year we talked of Mark Sheridan and his only record issued in the U.S.A. "Nightmare in the Desert" (The three trees). It seems strange that none of his singing records was issued there. They would have been far preferable to the sole example - a recitation. This was coupled with "The Conundrum", which was a four-track disc bearing four different songs, so one never knows which of the tracks is going to play. The songs are "Ho! Jolly Jenkin" by Harry Dearth, "Because" by Thorpe Bates, "I want to sing in opera" by Wilkie Bard, and a ragtime orchestral number.

I recently acquired a Pathé catalogue and was surprised to see how many English artists had examples issued in U.S.A. There were records by Carrie Herwin, George Baker, Thorpe Bates, Ivor Foster, Tom Kinniburgh, Jack Charman, Ida Hamilton, Harry Lauder, and of course Billy Williams, among others. Pathés seem difficult to find in the U.S.A. these days, but were quite easy when I began collecting 22 years ago. I suppose that's what time does.

Best wishes to you all, QUENTIN RIGGS

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PETS CORNER: Weather Man to Friend, "Good morning, possibly?"

* * * * *

MISS ADA REEVE. 25th. September. 1966. We have just learned that Miss Reeve died today aged 92. It seems only recently that we enjoyed her fine interpretation of the monologue 'Jim', at the exhibition of the British Music Hall Soc'y. She was then aged 90.

EDITORS NOTES

To Members living in U.K. Important. By the time you receive this magazine, our overseas postage rates and inland parcel rates will have increased. The latter you will discover when you hand your parcel over the counter in the post office - but please do not cause our overseas friends to pay excess fees by forgetting the increase. Briefly: an ordinary seaml letter increases from 6d. to 9d. & each additional ounce 5d. Commonwealth countries no change for ^{letters} sea mail. Air Mail: Zone B (U.S.A. & Africa & most Asia) raises by 3d to 1s. 6d. per $\frac{1}{2}$ ounce. Zone C (Australia, Pacific) raise by 3d. per $\frac{1}{2}$ ounce to 1s 9d. Many other overseas rates also increase, but the ordinary person does not use them often. Advance information: all overseas PARCELS rates will make big jumps on 1st. Jan 1967. Overseas printed matter rates to 4d. per first 2 ounces & 2d. per 2 ounces thereafter. This will apply to our magazine and those who send lists of records for disposal. Similarly there are increases of 1d. per $\frac{1}{2}$ ounce for airmail printed matter. You have no doubt concluded that this can only mean increases in subscription for our overseas Members. This will be difficult to calculate, but I hope to have worked out a formula to present to the ANNUAL GENERAL MEETING on 11 th. OCTOBER. While I hope to be reporting a small credit balance, we are still operating on a shoestring in certain sectors which appear to be subsidised by others. I hate to think what the subscription would have to be if the printing of the whole magazine were done professionally.

Mr. Fujita's excellent analysis of Edison recordings is continued in this issue and has been printed 'right through' on its own sheet of paper in case you wish to remove it to place near the earlier instalment.

Mr. Riggs mentioned Ada Reeve in his letter overleaf. I have one of her Berliner discs. It is "Queen of the Philippine Islands". It is not one of the better of that Company's recordings technically, but the voice comes through interestingly. Mr. Riggs also asked about my booklet listing the records of BILLY WILLIAMS. I hope to have this ready for announcement in the next magazine. The covers and illustrations have been printed.

Back numbers. Those who have paid for complete sets of back numbers of THE HILLDALE NEWS are very patient. It involves my typing again some of the earlier issues. A big task, but it is under way, so we crave your patience a little longer. The stencils of supplement 5 of the Directory of Members have deteriorated beyond use but I shall not re-type them, for I feel that Spring 1967 ought to see a completely new issue of the Directory as a whole. Much of the original must require revision. I shall distribute questionnaires "in the New Year". Before this, I should be grateful to receive constructive suggestions on exactly what questions should be asked. Can the "questionnaire" be improved to achieve a more interesting Directory? Just let me know.

Our 1967 EXHIBITION IN LONDON We anticipate that this will be held Monday 7th. August to Friday 18th. August. While many of you know each other by correspondence, I should be pleased to hear from Members in the London area who might be able to offer accommodation to Members from overseas or distant parts of the country. Perhaps some of you can also recommend inexpensive but good accommodation near the centre of London. I do not wish to become a hotel bureau or accommodation agent, but it may prove that this information may help one of our friends, in difficulty.

Ernie Bayly

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"Oh where, oh where has
my little dog gone?"
An unusual form of the
world-famous label.

